



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

the spring Salons in Paris. A certain number of paintings, perhaps 70, selected as the most meritorious from the Eastern exhibitions by the Director or representatives of the Art Institute, are obtained by invitation from the artists. A few very valuable works are obtained by loan from sister institutions or private owners; and the remainder of the collection is selected by juries of artists regularly constituted in the usual manner, in Boston, New York, Philadelphia, St. Louis and Chicago. This year the number to be accepted by these juries has been rigorously limited, to avoid overcrowding. The Norman W. Harris Prize of \$500 for the best picture will be awarded and the Cahn Prize of \$100 for the best Chicago picture.

The Annual Exhibition of the ceramic painting of the Atlan Club of Chicago will be held in November.

The Annual Exhibition of Art Crafts will be held in December, and at the same time there will be a comprehensive exhibition of the recent work of Mr. Frederic C. Bartlett, consisting of Designs for Mural Paintings, Stained Glass Windows, etc., for the new University Club of Chicago.

The school of architecture opened September 8, and the art school in all its branches opened September 28, and is now in full progress.

The Tuesday Lecture Course will open Oct. 27 with a lecture by Dr. H. H. Powers, of Boston, and will continue through the season, varied by orchestral concerts. Among the lecturers will be Mr. C. R. Ashbee, the well known English architect and craftsman; Mr. Earl Barnes, the Philadelphia educator; Mr. Herbert W. Faulkner, the painter, Prof. Edgar J. Banks, orientalist, of New York, and Henry T. Bailey, art educator, of Massachusetts.

Orchestral concerts will be given upon Nov. 17, Jan. 12, Feb. 16 and March 23.

Mr. Lorado Taft's regular course on modern sculpture will open Friday, Oct. 16, and continue for ten weeks. Mr. Wm. A. Otis' lectures upon the history of architecture will open Monday, Oct. 19, and continue for 18 weeks. Regular French readings under the management of the Alliance Française will be given in Fullerton Memorial Hall from 12 to 1 every Saturday, beginning Oct. 10.

The plays of the Donald Robertson Company will be given in Fullerton Hall upon Wednesday evenings for thirty weeks, beginning Oct. 7, 1908. Admission will be free to members of the Art Institute and their families.

Members are invited to make free use of the reading room, books and photographs of the Ryerson Library at all times.

THE PAST THREE MONTHS

During July and August the special exhibitions were the private collections of Mr. Cyrus H. McCormick and Mr. Charles L. Hutchinson, and the Annual Exhibition of Students. In September there were three exhibitions, very diverse in character; one of a group of eccentric New York painters called by themselves "the Eight," W. T. Glackens, Geo. B. Luks, A. B. Davies, Everett Shinn, Robert Henri, John Sloan, M. B. Prendergast and Ernest Lawson. These paintings, exhibited in individual groups in Gallery 25, excited much attention as the works of men evidently well versed in the art of painting, who have chosen to deny themselves all conventional and classical qualities, such as regularity of composition, considerations of beauty in the ordinary accept-

ance of the term, technical finish and interest of subject. The second exhibition (in Room 27) was of the works of the late Thomas S. Noble, who was best known as the Principal for many years of the art school in Cincinnati. The most important paintings, some of them works of forty years ago, were pictures of incident, "John Brown on the way to execution," "The Polish Exile," "The Slave Auction," clearly the fruit of earnest study, and clearly popular with visitors. The third exhibition (in Room 31) was a group of landscapes, mostly in water colors, by Chas. L. A. Smith, of Chicago, somewhat uniform in color and treatment but very refined and carefully studied.

During the early part of the season the Print Room was occupied by prints and engravings selected from the Stickney Collection, and later by the framed etchings, 83 in number, bequeathed to the Art Institute by the late Joseph Brooks Fair, a fine and varied little collection gathered by the taste of a private collector.

SCHOOL ATTENDANCE

The attendance of the Summer School this year, from June 1 to September 1, has been:

Day School—Men 77, Women 477, Total, 554. Evening School—Men 103, Women 45, Total, 148. Whole number, day and evening, 702. Last year the summer attendance was 439, an increase this year of 263.

Mr. Harry M. Walcott has joined the school as an instructor in painting. Mr. Vanderpoel has returned from a year in Europe. Mr. Ch. Fr. Browne and Mr. Edward J. Timmons have gone to Europe. Mr. C. A. Wilimovsky, who took one of the high prizes last June, has also gone to Europe.

THE MEMBERSHIP

When the Art Institute completed its first building in 1881 and opened its first exhibition, about 200 annual members were secured. This number gradually increased until 1888, when it reached 800 members. During the season of 1888-9 about 1,000 new members were secured, making the number 1800. From that season to last year, about twenty years, the number remained stationary, while the collections of the museum and the privileges of members had increased tenfold and the population of the city had quadrupled. During last year successful efforts were made to increase the membership and about 500 new members were added. During the past summer 400 more have been secured, increasing the number of annual members to 2,700. If the membership had kept pace with the population it would exceed 7,000.

The officers of the Art Institute have addressed themselves to the work of increasing the membership, and now appeal to the members for assistance. If you induce your friend to become a member you benefit both him and the Art Institute. The success of the Art Institute has been directly dependent upon the income from annual memberships, without which it would have been a difficult if not impossible task to meet the operating expenses. The total receipts from annual members have already exceeded \$600,000. The greater part of this money has been used in paying current expenses. But now that the operating expenses are provided for from other sources the receipts from the memberships can for the most part be applied to building extensions and the purchase of paintings and objects of art.

There has never been a time in the history of the Art Institute when the advantages and privileges of membership were so great, nor a time when the money received from its members was more needed.